

How to use the
FAIRCHILD
CINEPHONIC®

the camera that hears all it sees...



to make
**HOME
MOVIES**
with **SOUND**

Your Fairchild Cinephonic Camera is a precision instrument, built to the highest quality standards, by the leading manufacturer of precision cameras for science and industry. It represents a technological advance of the highest order.

The extra measure of research and engineering, of quality and simplicity, built into your Cinephonic Camera will reward you with picture treasures of incredible realism.

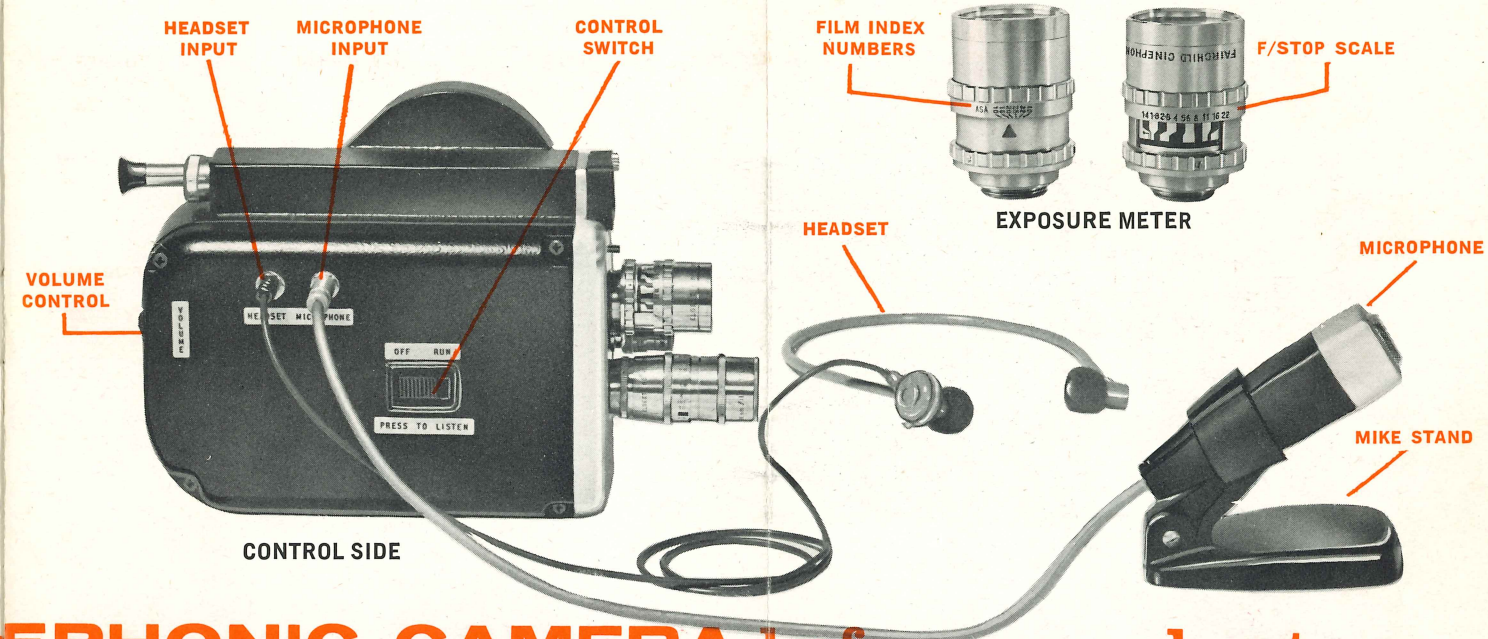
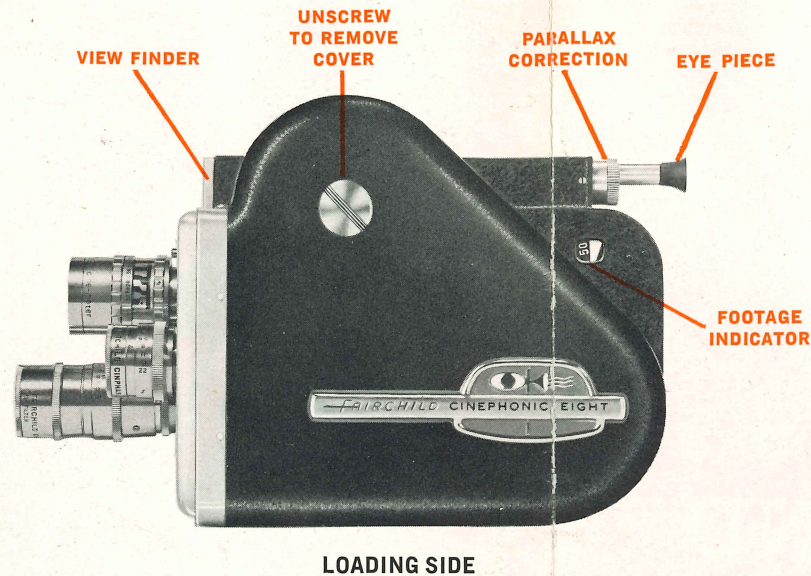
If you have ever taken home movies before, you'd expect sound movie technique to be complicated—but the ease of handling your Cinephonic Camera will astound you. You have made an investment in quality.

A few minutes spent now, to familiarize yourself with its operation, will insure the most rewarding results.



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It pays to know your FAIRCHILD CINEPHONIC CAMERA before you shoot

FOOTAGE INDICATOR Shows exact number of feet of film left, to be exposed. (See instructions on p. 4.)

Note: Your Fairchild Cinephonic Camera may also be used to make silent movies. For standard 8 mm. silent film rolls, set footage indicator at 25'. For cut film, set at any desired length.

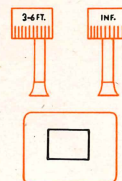
3-LENS TURRET HEAD Can be rotated when you press button at top... allows the lens you want to click into position. Never leave exposure meter in front of film gate. Make sure you have wanted lens in operating position, with cap removed.

EXPOSURE METER With meter screwed into lens turret, first set film exposure index number (red figures on barrel). Holding barrel lightly by front edge, turn it to bring f/stop scale on top. Red needle visible in slot indicates f/stop. Transfer reading to lens: move f/stop control ring until correct number is opposite V mark. (Meter optional.)

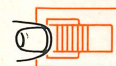
STANDARD LENS Fairchild Cinphar 13 mm. (1/2") f/1.8 fixed focus lens... lets you photograph in sharp focus at distances from 2' to infinity. Note that red figure appearing on lens barrel after f/stop is set gives you the number of feet beyond which lens is in focus. Ex.: "Infinity to 5 ft." means you must be at least five feet away from subject.

TELEPHOTO LENS (optional) 38 mm., fixed focus, f/22 to f/1.8. Brings subjects three times closer than standard lens.

WIDE-ANGLE LENS (optional) 8.5 mm., fixed focus, f/22 to f/1.8. Takes in 50% wider field than standard lens, ideal for close quarter work or panoramic scenes.



VIEWFINDER With parallax correction, adjustable for close-ups (3' to 6') or distance (6' to infinity). To sight: use full frame with standard lens, inside square with telescopic. For wide-angle lens, use full frame with adapter.



CONTROLS Conveniently grouped for one-hand operation. "Run" and "Off" switch drives film and powers sound... locks in "Run" position to give cameraman more freedom, or let him get into picture... must be released to stop shooting. To monitor sound, press IN on switch.

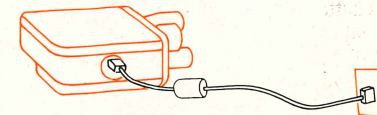


MICROPHONE Sensitive, omnidirectional. Connects to camera by 15 ft. cable, has optional 10 ft. extension cable. Place mike on stand, hide in the scene... or wear around your neck. When using neckpiece, make sure mike is not too close to camera. (Stand is optional.)

HEADSET Double earpiece for monitoring sound. With headset and mike plugged in, depress switch and listen. Adjust **VOLUME CONTROL** according to numbers on dial (normally between #3 and #5). The higher the numbers, the more background noise you will pick up. Lower numbers will give greatest clarity at short range. Use headphones to check amount of extraneous noise you are picking up. Your experience will indicate the best settings for different conditions.

BATTERY Long life nickel cadmium battery powers amplifier and camera drive. Fully charged battery gives 50 minutes running time, enough for 8 rolls of film. Drives 50 ft. of film (1 complete side of

spool) through camera in 2.75 minutes. Always recharge night before shooting. **To recharge:** make sure switch is in OFF position. Unscrew cover plate on bottom of camera; plug in battery cable. This recharging cable is equipped with a small transformer which prevents overcharging. **CAUTION:** Never use any other appliance cord to charge your camera, or serious damage may result. Complete charge takes 13 hours. Replace cover plate or camera will not operate. Always take battery cable along on location.



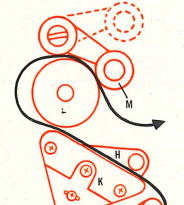
How to load your FAIRCHILD CINEPHONIC CAMERA

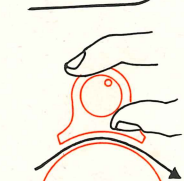
1. Before loading film, run camera till footage indicator (F) is at 50'. Indicator moves forward when "Run" switch is on, always shows number of feet left.

2.  Always open camera in subdued light. Place camera with loading side up; unscrew knob to remove cover.

3. Place film spool on spindle marked "Supply" (B) (side with 4 notches should be up); unwind about 1½ ft. of threading film. (Each roll actually carries 54' of film, providing 2' at either end for threading.) Save the light-tight film can for sending exposed film to processor.

4. Threading path: see diagram, follow carefully. Open film gate (P) and slide film into film channel behind guide posts (A) and (N); close gate.

5.  Following directional arrows, thread film loosely around end-of-film switch (J) and through sound head (K). (Flip pressure shoe (H) to insure proper threading.) Raise compliance roller (M) and thread film around capstan (L) and under compliance roller.

6.  Next, raise sprocket guide shoe (C) by turning knurled knob (D) a half turn, placing white dot at top. Thread film around drive sprocket (E) and lower sprocket guide shoe by turning knob (white dot down). Make sure film perforations are engaged by sprocket teeth.

7. Thread film onto take-up spool (G) by slipping film into slot in spool (side with 3 notches should be up). Note: never tape film onto spool.

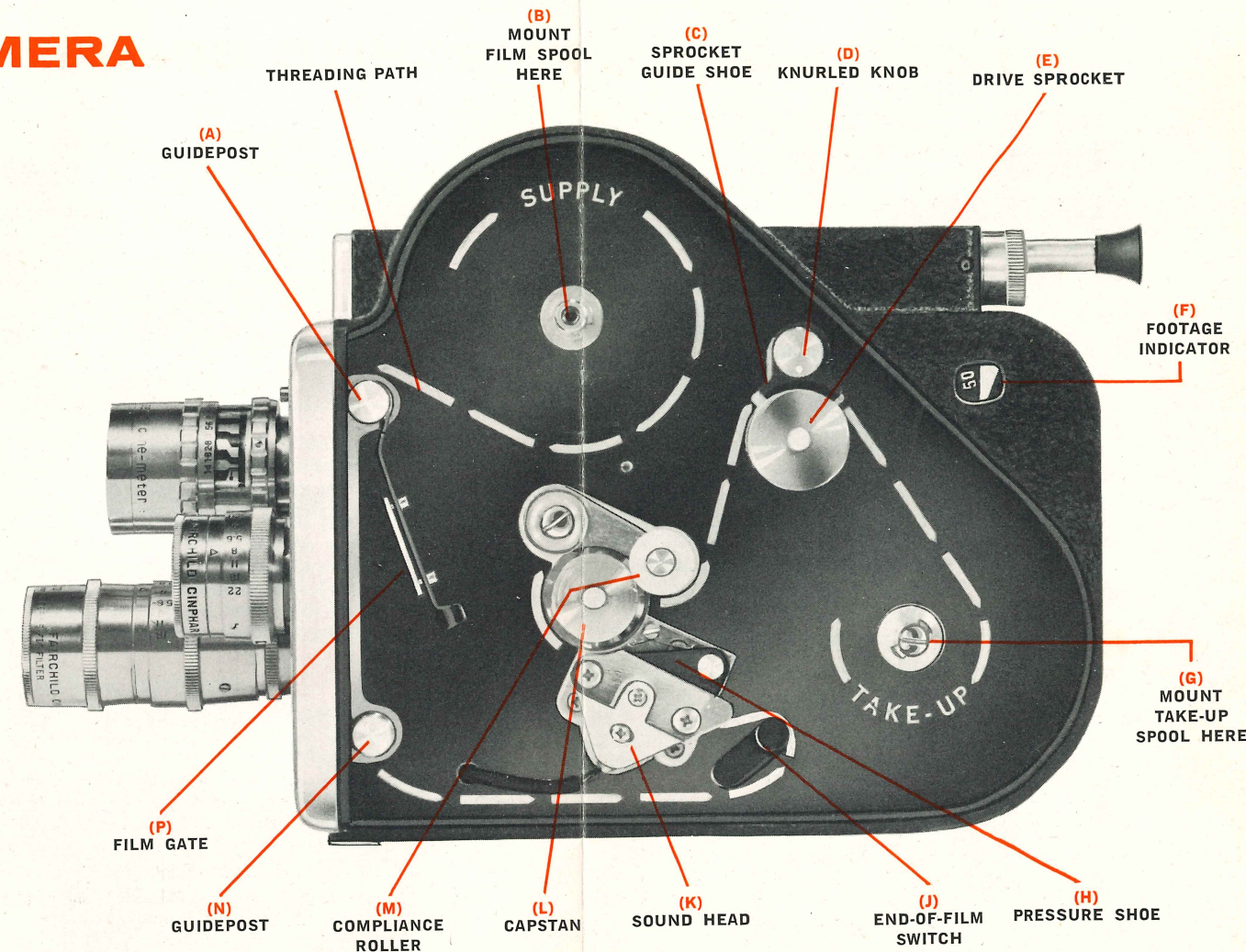
8. Set camera upright and run a short burst to check smooth passage of film. (If film doesn't run, make sure end-of-film switch is in operating position.) Replace cover, making sure film loop is tucked inside camera, along guideplate on cover. Tighten knob.

You're now ready to shoot first half of roll. (Amplifier needs no warm-up.)

Camera will automatically stop when you've run out of film ... there will be about 1' of film left in threading path.

TO RELOAD: (Note that Fairchild Cinephonic sound film is a double width 8 mm. film which is exposed only one-half at a time; must be run through camera again to expose the other half of the spool.)

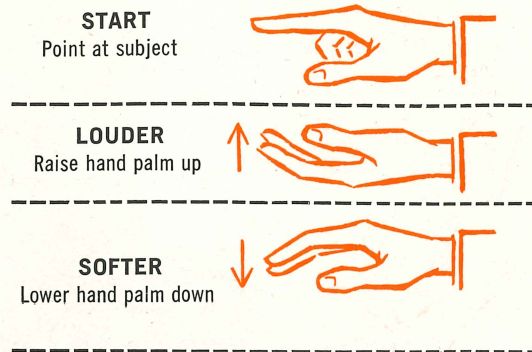
1. Remove camera cover, as before, and release film end from shutter gate. This will cause the end-of-film switch to return to operating position.
2. Now run camera until film passes through drive sprocket and onto take-up spool. Stop; do not permit camera to idle or film may loosen and become light damaged.
3. Reset footage indicator to 50' by running camera before film is reloaded.
4. Remove spools and turn them over. Put empty spool on take-up spindle, full spool on supply spindle. (Spools are notched to prevent reverse loading.) Unwind 1½' of threading film and rethread as above.
5. After you have exposed the second half, the film is ready for processing. Remove take-up spool. Keep film snug on spool with tape or rubber band and return film to can.



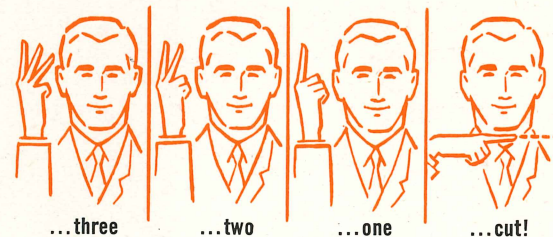
More tips to help you make the most of your CINEPHONIC CAMERA

"SOUND" SUGGESTIONS

1. Take this tip from professional experts, who know from experience: best sound recording is achieved when mike is kept close to sound source (4' or less from individual performer's mouth is recommended), with volume on low number (3-4). Reminder: listen for and avoid if possible such extraneous noises as footsteps, clicking heels, ringing phones... unless wanted for "atmosphere." If you do want to pick up background sounds, place mike centrally in scene.
2. Place microphone in stand or on soft, resilient surface, avoiding glass or tile tabletops. Don't try too hard to hide mike, or you may muffle sound. Remember: if using mike close up, cable can be coiled up and put into your pocket. Always remove headset after monitoring; it ties you to camera!
3. Any speech or conversation should begin 2 seconds after a scene opens and end 2 seconds before scene concludes. This will make for greater convenience in later editing and splicing.
4. At beginning of each half spool, put camera on subject for 3 seconds before he begins to speak, to avoid abruptness and make sure sound is not wasted on leader film. Use a silent count-down to yourself (good method: "one-thousand, two-thousand, three-thousand," spoken silently), then hand-signal subject to start.
5. In directing your subjects, remember that spoken signals or directions will be picked up by the microphone... use hand signals to get subjects to speak up or tone down voices.



6. When approaching end of spool, use series of hand signals to warn speaker time is running out. Ex.: 3 fingers in air, then 2, then one, then finger across throat for "cut." Signals can mean any agreed time interval—3 seconds, 2 seconds, etc.



7. Indoor sound will be as good as the room acoustics. Draperies and furniture will tend to improve the acoustics, especially in a large room, preferable to small wood-paneled dens, bare-walled basement recreation rooms, etc.

SOUND RECORDING

Film is driven at 24 frames per second. Sound is on magnetic stripe directly on film. No special processing needed for sound reproduction. Editing Reminder: Sound is recorded 52 frames (7.8 inches) ahead of the picture.

HOW TO HOLD CAMERA



Very important: camera must be steady. Always use tripod, unless physically impossible... this gives maximum picture steadiness and has added advantage of letting operator get into picture. If tripod is lacking, use some other firm support (table, chair, etc.) whenever possible. When necessary to hold camera by hand, grip it firmly, with elbows braced against body, feet apart. Always use tripod with telephoto lens.

SHOOTING OUTDOORS

IMPORTANT: Always use 85B filter (included with the camera). To apply filter, unscrew knurled ring on front of lens, insert filter (careful—no fingerprints), and replace ring. Otherwise, follow usual procedures for outdoor shooting: shoot in bright sunlight, have sun at back or over shoulder, not in lens, and use exposure meter to get right lens opening. Reminder: check instructions in your film pack as to use of film. Suggest taping film pack instructions to this book.

COLD WEATHER NOTE: The normal tendency of movie cameras to run slower when at low temperatures does not appreciably lessen picture quality... but for sound recording, the slower speed can become objectionable. Hence, CAUTION: avoid prolonged exposure to low temperatures before shooting with the CINEPHONIC. Allow a few minutes for condensation on lens to evaporate before shooting indoors.

SHOOTING INDOORS WITH ARTIFICIAL LIGHT

It's just as easy to make sound movies indoors as outdoors... IF—you have plenty of light, and always use your exposure meter to find the correct lens opening.

Because sound film travels faster than silent film, MORE LIGHT is required for correct exposure. It's easy to miscalculate how much you need in a given situation. See your dealer for advice and equipment. Ask him to recommend a good photo guide on lighting... then read up on subject to determine what equipment is best suited to your particular needs. Reminders: don't let unshaded light glare into camera lens... don't let flood lights burn lampshades, etc. if used without reflector shields... to avoid blowing fuses, don't overload electric outlets or circuits. Check instructions in film pack.

CARE OF CAMERA

No special maintenance is required, but all precision instruments deserve careful handling. Keep camera free from dust, stored in case or carton when not in use, with all accessory items kept together. Use lens caps for protection; keep lenses clean by wiping with soft lens tissue.



A bent spool flange can cause mechanism to jam and ruin your film. To test the flange, use a loop of film as a distance gauge. Do not try to straighten a damaged spool. Get a new one from your dealer.

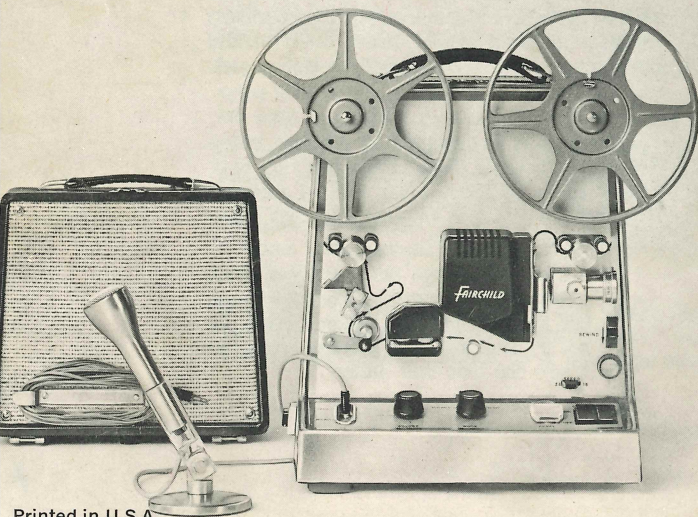
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CINEPHONIC PROJECTOR

The Cinephonic Projector is no less revolutionary than the camera. It is specifically designed and engineered to make the most of your new 8 mm. sound films. It can remove sound, add sound over sound—and even let you add your own commentary, background music or other special effects to your present collection of silent films! (It runs at both 24 and 16 frames per second, for showing either sound or silent films.)

The Cinephonic Projector is another fine instrument by Fairchild, uniquely styled to incorporate every convenience feature for brilliant pictures plus perfectly synchronized sound.

See your dealer for complete details and demonstration.



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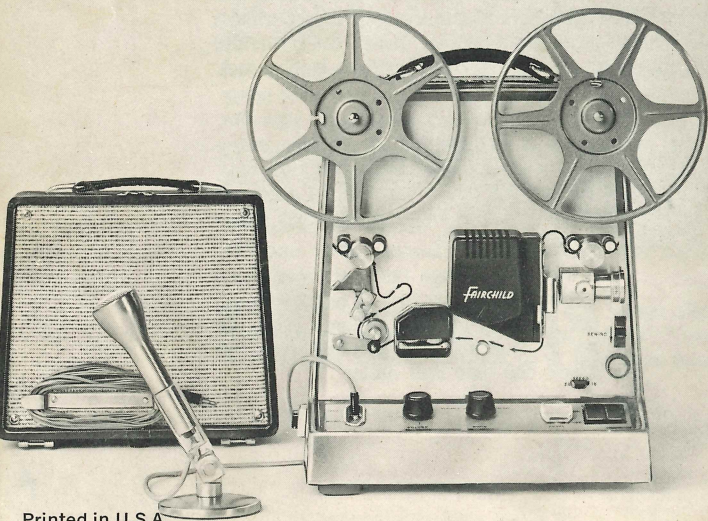
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